

Castlemaine
Art Museum
Annual Report
2019–2020



R.Scott, *Botanical Gardens Castlemaine*, c1905,
silver gelatin photograph mounted on card, Image: Ian Hill.

Botanical Gardens Castlemaine

ANONYMOUS BENEFACTORS
THROUGH SMITH & SINGER



CHRISTINE BELL



R.Scott, *Botanical Gardens Castlemaine*, c1905, silver gelatin photograph mounted on card, Image: Ian Hill.

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ACKNOWLEDGEMENT
OF COUNTRY

The Castlemaine Art Museum acknowledges that we are on Jaara country. We pay respect to the elders past, present and emerging of the Dja Dja Warrung nation and extend that respect to other Aboriginal and Torres Strait Islander people.

The year at a glance

AS AT 30 JUNE 2020

TOTAL NET OPERATING SURPLUS

\$47,440

TOTAL DONATIONS 2019/20
FINANCIAL YEAR

\$179,622

FACEBOOK FOLLOWERS

6,294

INSTAGRAM FOLLOWERS

3,050

NEW EMAIL SUBSCRIBERS

481

MEMBERS

566

- Honorary Life Members: 11
- Life Members: 109
- Individual Members: 70
- Family Members: 70 memberships. This equates to over 140 members.
- Concession Members: 174
- Complimentary Members: 59
- Education & Community Members: 1
- Corporate Members: 2

NEW MEMBERSHIPS TAKEN
OUT IN 2019/20

71

VISITORS

5189

PRIVATE TOUR VISITORS

172

YEARS CAM HAS BEEN
OPERATIONAL

107

BOARD DIRECTORS

8

CAGHM TRUSTEES

2

STAFF JULY 2019 –
SEPTEMBER 2019

1 Full Time
1 Part Time

STAFF OCTOBER 2020 – JUNE 2020

1 Full Time
3 Part Time

VOLUNTEERS

40

AVERAGE NUMBER OF HOURS
SPENT AT CAM BY GALLERY
GUIDES PER MONTH

20 Hours

FOCAM SUPPORTERS

148

CAM CONVERSATIONS

6 Events

LIVING ARTISTS EXHIBITED

50

About CAM

FOUNDED IN 1913, the Castlemaine Art Museum (CAM) has a unique permanent collection of Australian art and fascinating historical artefacts reflecting the early history of the district. The beautiful art deco building, designed by Percy Meldrum, dating from 1931 with several extensions since then, is a work of art itself, with purpose-built galleries. It is one of the finest examples of Art Deco, neo-classical modern architecture in regional Victoria. The National Trust refers to the Castlemaine Art Museum, in its Statement of Significance as an exceptional building in its intent and execution and is historically important as one of the earliest examples of the 'modern movement' in provincial Victoria.

Castlemaine Art Museum has one of the most important collections of art in regional Victoria. The permanent collection has a strong emphasis on traditional landscape painting and includes major and significant works from the 19th and 20th Centuries, particularly the Edwardian era. Modern and contemporary artists are also well represented, along with a significant number of Central Victorian artists.

The Museum holds historical items including photographs, costumes, decorative arts and artefacts from the Mount Alexander goldfields district. The Gallery and Museum is fully accredited by Museums Australia. It is governed by a Board made up of elected and appointed Board Members. State and Local Government support is provided and the Gallery has a strong tradition of support from benefactors, the Victorian and Castlemaine communities, along with artists and patrons.



Installation photograph of *The Unquiet Landscape*. Image: Ian Hill.

CAM Chair Report 2019/20

Craig Mutton
CHAIRPERSON

I AM ONCE AGAIN pleased to present the Castlemaine Art Museum's 2019/20 Annual Report to our members and stakeholders.

We certainly live in interesting times, a reflection on the year could not ignore the COVID-19 pandemic that continues to affect our lives, and indeed affect the normal operation of our great gallery.

I would like to pay tribute to the tireless work of our staff, volunteers and board members, who have worked to ensure our gallery is prepared to meet the challenges of this 'new normal.' Ensuring we operate in a COVIDSafe way, so that our members and visitors can safely enjoy all we have to offer.

From March through June, and then again from July the gallery's door have been closed, however I hope you have enjoyed the wonderful Reflections email series. In which, we have invited members of the CAM community to write brief reflections on aspects of the CAM art and museum collections. In addition our Art at Work interview series, as well as the CAM KIDS Art Activities have enabled CAM to remain vibrant and 'open' to our members and subscribers.

Our wonderful team of staff and volunteers have also progressed with our major collection management and cataloguing efforts, supported by the Albert and Barbara Tucker Foundation and Smith & Singer. As well as undertaking a significance assessment of the collection funded through the National Library of Australia, and the Digitisation Roadshow, funded by Creative Victoria.

Even in the short period of reopening during June and July, *Cast Recast: Damon Moon* was staged in the Sinclair Gallery, in collaboration with Bendigo Pottery.

Whilst it may now seem a long time ago, it was just last November we launched a suite of new exhibitions *From the Land*, *The Unquiet Landscape*, *Janina Green in conversation with the Collection* and *Castlemaine Art Gallery: early acquisitions from the Collection*. It was wonderful to meet with many of you, and to enjoy the gallery once again full of both art and people!

Soon after, it was a great pleasure for CAM to stage the first of three *Experimental Print Prizes*. Through the generous support of an anonymous local donor, three prizes were awarded. First Prize of \$10,000 was awarded to Rebecca Mayo for her diaphanous work in the Benefactor's Gallery, *Escape Route: Melbourne to Canberra*, 2018; Mark Friedlander was Highly Commended for his dynamic work *Containment*, 2019, and Yoshe Gillespie achieved the Emerging Artist Award of \$3,000 and the FOCAM People's Choice Award of \$500 for her work *Transitory*, 2019 which straddled wall and floor. I'd like to acknowledge Dr Kylie Banyard and Dr Mark Dustin who were the judges for the prize. We look forward to building on the success of the inaugural Prize and staging the second.

At the opening event for the *Experimental Print Prize*, we were thrilled to have Maree Edwards MP – State Member for Bendigo West both announce the winners of the Prize, but also to launch CAM's 2019-2023 Strategic Plan. The Strategic Plan is the launching pad for the



Uncle Rick Nelson Dja Dja Wurrung elder, public program. Image: Kathryn McCool.

Revitalisation of the Castlemaine Art Museum, following the important Rescue and Recovery work which commenced following the Gallery's closure in 2017.

In support of this Revitalisation, you will have seen the recruitment of a General Manager. This role will support the Director to achieve organisational and financial sustainability, and for the development of CAM's facilities and infrastructure.

CAM has announced another surplus operating result of \$47,440 for the year, further adding to the cash reserves the organisation holds. This is the result of prudent expense management, and the generosity of donors, benefactors and government partners.

It has been wonderful to continue our relationship with our Anonymous Benefactors through Smith & Singer, with another significant donation during the past year. This generous donation enables CAM to continue its important work in caring for the collection, the heritage listed building and realising its innovative Reflections series during the temporary closure.

In addition, we have received generous donations from Christine Bell. CAM has also established a partnership with Art Guide Australia, watch out for a new website in the not too distant future. CAM receives substantial funding through Creative Victoria and enjoys support from Mount Alexander Shire Council. The Friends of Castlemaine Art Museum (FOCAM) have also provided funds to the gallery through their CAM Conversations series.

I would like to acknowledge our members, who continue to renew their membership and make generous donations, even during periods where the gallery isn't operating as normal, your support is central to the success of our gallery.

Thanks to staff led by Naomi Cass; Liz Retallik, Brodie Ellis, Felix Wilson, and our wonderful Volunteers. The hard work and dedication of each and every one of these people have made 2019/20 another great year for CAM.

I would like to thank my board colleagues for their tireless work and stewardship of the gallery. I also welcome Tiriki Onus to the board. Tiriki (a Yorta Yorta, Dja Dja Wurrung man) brings skills from the visual arts through to cultural management. Tiriki's appointment is a significant step towards expanding the skill set and diversity of the CAM Board.

I look forward to seeing you all at the gallery again as soon as we can.

CAM Renewal

Naomi Cass

DIRECTOR, CAM RENEWAL

To everything

(Turn, turn, turn)

There is a season

(Turn, turn, turn)

Peter Seger after Ecclesiastes 3:1-8

RENEWAL HAS BEEN the driving force for CAM during 2019-2020, and this has taken various forms, many of which are celebrated in this Report. 2020 however has been marked by the unprecedented contrast between the optimism of when CAM reopened in November—with a new suite of exhibitions across six galleries, the inaugural *Experimental Print Prize* launched in December along with our Strategic Plan, and closure due to the pandemic, just as *Cast Recast: Damon Moon* was installed in the Sinclair Gallery.

My first 18 months has been marked by these extremes. The constant however, has been the welcome I have received by the CAM community and I have been inspired by local engagement and support, for which I am grateful.

Renewing CAM's engagement with the Traditional Owners, the Jaara people of the Dja Dja Wurrung has been both a pleasure and commitment at all levels of the organisation. We are grateful to the Traditional Owners, Uncle Rick Nelson, Aunty Kerri Douglas and Elder Aunty Julie McHale as well as Kathryn Coff for their guidance and engagement. This is just a beginning, which in 2020 included repatriation of three secret sacred items to Aboriginal Victoria, Department of Premier and Cabinet, for return to the traditional owners; a firm Jaara presence in CAM foyer and appointment of Tiriki Onus, First Nations artist and academic to CAM Board.

Alongside care of the collection, visitation is foundational to museums and galleries. Closure of the gallery due to the pandemic meant that—like all exhibiting institutions across the globe—CAM had to find innovative ways of maintaining the momentum of the previous six months and in effect, render our walls transparent. This was achieved through our *Reflections* series which brought stories about the collection from a broad range of voices in the community, as well as interviews with local artists and education resources designed for upper primary and VCE students. This exciting process of opening up the collection to new perspectives has been driven by a commitment to making CAM accessible and relevant to the community. CAM recognises the role of the arts in wellbeing and social cohesion.

Whilst CAM's elegant glass art deco doors were closed, CAM's Board continued its work on governance and fundraising, and our small staff were on hand to care for the collection, the building and CAM Membership. Just prior to closure, CAM embarked on a Significance Assessment undertaken with generous support from the Australian Government.



Yvonne Atkinson, *The Tram Stop*, 1937, oil on canvas. Gift of the artist, 1977. Copyright Jo Daniell. Image: Ian Hill.



Eric Thake, *Jean Daley Bookplate Op. 12*, 1930, metal engraving on paper. Gift of Henry (Harry) Blake Muir, 1984. Image: Ian Hill. Copyright Estate of the Artist.

Prior to closure and thanks to a grant from Mount Alexander Shire Council, in 2019 CAM commenced a pilot inclusivity program focusing on three communities that face clear barriers to attending and enjoying CAM. These groups included First Nations young people, people with disability, and young people at risk. CAM consulted Nalderun, the Mount Alexander Shire Disability Advocacy Group, the local hospital and school teachers to make contact with participants. While not all of the events took place due to the pandemic, we were excited to welcome new communities into the gallery and to hear their ideas about solutions to the issues of accessibility and relevance. Through a partnership with Gertrude Contemporary, CAM participated in a workshop for teachers in Central Victoria, presented in the Stoneman Gallery.

CAM is pleased to announce that we are once again full members of the [Public Galleries Association of Victoria](#).

CAM made great advances in collection management through the Albert & Barbara Tucker Foundation work and through Creative Victoria's Digitisation Roadshow program. As part of Roadshow, CAM reached out to share resources with significant local organisations: Buda Historic House Collection; the Castlemaine Historical Society and the Old Pioneers and Residents Association, enabling each to scan aspects of their collections at no cost. CAM also undertook catalogue training, collection photography and purchased materials to improve storage of small works on paper. When restrictions are lifted, Digitisation Roadshow will enable CAM to complete digitisation and improved storage of its significant First Nation's collection. An exciting aspect of this work will be to include local First Nations youth in this process.

Renewal has been made possible through major funding from Creative Victoria, our remarkable Anonymous Benefactors, through Smith & Singer and a myriad of individual donors. I wish to acknowledge our anonymous donor who has funded and driven the major Experimental Print Prize. Donations large and small have given CAM confidence in pursuing its strategic, business and artistic aspirations.

I gratefully acknowledge curator Jenny Long and living artists (listed with exhibitions) who have brought fresh ways of thinking about CAM collections, in meaningful and exciting ways. I thank Art Guide for their bountiful partnership.

Renewal has been made possible through the dedicated and intelligent work of CAM people: from CAM Trustees, volunteers and staff, through to CAM Board, I wholeheartedly thank you all.

Renewal is a continuous process and we look forward to *turning to the season of reopening*, in November 2020.



Installation photograph of The Unquiet Landscape. Image: Brodie Ellis

Mr Craig Mutton

CHAIRPERSON

QUALIFICATIONS: BComp (Monash), Master of Project Management (RMIT), MBA (MBS)

EXPERIENCE: Extensive executive management career, with deep skills in strategy, transformation leadership, and stakeholder engagement. Director on the Board of the Hepburn Health Service, and Chair of its Audit & Risk Committee.

Board member since 2016.

Dr Chris McAuliffe

DEPUTY CHAIRPERSON

QUALIFICATIONS: BA Hons (U of Melb), MA (U of Melb), PhD (Harvard)

EXPERIENCE: Currently Professor of Art (Practice-led research), School of Art & Design, ANU; consultant to Te Papa Museum, New Zealand; freelance curator. Director, Ian Potter Museum of Art, the University of Melbourne, 2000–13; Lecturer in Contemporary Art, Art, the University of Melbourne, 1991–2000. Visiting Professor of Australian Studies, Harvard University, 2011–12. A member of management committees and boards at Arts Project Australia, Linden Contemporary Art space, City of Port Phillip, National Gallery of Victoria, Samstag Museum University of South Australia.

Board member since 2016.

Ms Liz Tromans

HON. SECRETARY

QUALIFICATIONS: FAICD, Masters of Commercial Law (Uni of Melbourne); Grad Dip of Legal Practice – Admitted to practice in the Supreme Court of Victoria, Juris Doctor (Uni of Melbourne); Grad Dip in Applied Finance (FINSIA); Bachelor of Economics (Uni of Adelaide)

PROFESSIONAL MEMBERSHIPS: Australian Society of CPAs; Law Institute of Victoria, Taxation Institute, CTA, Australian Corporate Counsel

BOARD EXPERIENCE: Camcare Incorporated (Nov 2012–current) (Board Secretary); Chair, Governance Committee; Former Chair, Social Enterprise Working Group; Former member of the Finance, Audit and Risk Management Committee; HICAPS Pty Ltd (2004–2010) Director and Chairman; Victorian State Council, Taxation Institute (1999–2009), Member; Australian Taxation Office Large Business Advisory Group (2010); Relationship Services Pty Ltd (2004–2010), Director.

EXPERIENCE: A trusted governance professional with local and international blue-chip company experience and Not-for-Profit director experience. Senior management roles in Australia Post and NAB (Head of Taxation, Australia); professional practice experience at Corrs Chambers Westgarth and Coopers & Lybrand; ATO.

Board member since 2017.

Mr Mark Sheppard

HON. TREASURER

QUALIFICATIONS: BEng (Chemical), MPhil (Economics)

BOARD EXPERIENCE: Director of numerous Australian subsidiary companies of ABN AMRO Bank NV.

EXPERIENCE: An experienced finance professional with broad international experience. Currently President and Director of a US financial technology startup. Also, Regional Director of BlueMount Capital Melbourne. Formerly Managing Director NAB and Head of the Financial Solutions Group and prior to that, Head of Structured Capital Asia Pacific at ABN AMRO and various similar roles at The Chase Manhattan Bank since 1986.

Board member since September 2018. Previously member of the Castlemaine Art Gallery and Historical Museum Revenue Committee and volunteer.

Dr Jacqueline Milner

QUALIFICATIONS: PhD, MA, BVA, BA, LLB + member of AICA (International Art Critics Association), CAA (College Arts Association) and AAANZ (Art Association of Australia and NZ)

EXPERIENCE: Currently Associate Professor, Visual Arts, School of Humanities & Social Sciences, La Trobe University; Associate Professor, Art History and Theory, Faculty of Sydney College of the Arts, University of Sydney, 2010-2017; Associate Dean of Research and Learning and Teaching, Faculty of Sydney College of the Arts, University of Sydney, 2012-2016; freelance art writer; member of art journal editorial committees including AAANZ Journal of Art, eyeline magazine, RealTime, Broadsheet, 1994-2018; member of boards of arts organisations Artspace and Australian Centre for Photography, 1993-2000. Board member since 2018.

Mr Michael Rigg

QUALIFICATIONS: Master of Contemporary Art Melbourne University; Graduate Diploma in Visual Art, VCA, Melbourne University; Advanced Diploma in Visual Art NMIT; B. Architecture [Hons], Melbourne University and Registered Domestic Builder, Victoria.

EXPERIENCE: Established the Design & Construct Company of Urban Spaces in 1981 and registered as both Builder and

Architect. Michael was President, Master Builders Association Victoria 2000-2002; Board Member of Master Builders Association Inc. (National Board) 2002-2004; Chairman of National Housing Council 2003/4. Michael was awarded Life Membership to the Master Builders Association 2005. Michael has been Treasurer of the friends of Castlemaine Art Museum, FOCAM since 2017. Michael is Chair of CAM Building Committee. Board member since 2018.

Mr Trevor Lloyd

QUALIFICATIONS: BA (ANU), LLB (Melb), Australian Legal Practitioner, FAICD.

EXPERIENCE: Broad experience as a lawyer, senior manager and director, including as an advisor to and a director of various public purpose and charitable organisations. Currently a member of the committee of the Friends of Castlemaine Art Museum (FOCAM). A resident of Castlemaine.

Board member since 2019.

Mr Tiriki Onus

QUALIFICATIONS: Bachelor of Music Performance, University of Melbourne

EXPERIENCE: Tiriki Onus (Yorta Yorta, Dja Dja Wurrung) is Associate Dean Indigenous Development and Head of the Wilin Centre for Indigenous Arts and Cultural Development,

University of Melbourne. Onus grew up in Melbourne and spent ten years as a visual artist, art conservator and exhibition curator before he began singing professionally. In 2015 he was the inaugural Hutchinson Indigenous Fellow at the University of Melbourne. Onus is a successful recipient of research grants, conducts academic programs on Yorta Yorta Country, consults widely on arts, cultural and educational matters and lectures in Indigenous Knowledge and Cultural Practices at the Wilin Centre.

Board member since 2020.

Staff

Naomi Cass
Director CAM Renewal

Brodie Ellis
Assistant Gallery Manager

Elizabeth Retallick
Front of House

Felix Wilson
Front of House &
Digitisation Roadshow Officer

Tara Gilbee
Public Programs and
Communications Officer
(October-November 2019)

Consultants/Contractors

Loralee Lockett
Financial Services

Laura Stedman
Curatorial Services

Richard Poole
Cleaner

Mandy Jean
Heritage Architect

Jenny Long
Manager Digitization Roadshow

Noel Hourigan
Installer

Toni Hedger
Installer

Museum and Collections

Diane Frape-Linton

Events

Chris Capper

Sue Cappy

Maxwell Clarke

Rosemary Howarth

Adrienne Liebmann

Trevor Lloyd

Betty Morris

Eleni Rivers

Gray Smith

Peter Strang

Jennifer Taylor

Eliza Tree

Volunteers

GUIDES

Elizabeth English

Karen Holland
(retired June 2020)

Margaret McCready
(retired May 2020)

Sarah Norris

Trish Pilley
(retired April 2020)

Phillip Siggins

Colleen Smith
(passed away July 2020)

Judith Staudte

Barbara Wayn

Chris Wheat

TRAINEE GUIDES

Michael Bainbridge

Susannah Cantwell

Liz Denniston

Anna Denton

Sarah Frazer

Win Jodell

Chris Lloyd

Susan Mitton

Maria Moir

Debra Petty

Jill Rivers

Michele Swanborough

Library

Karen Holland

Damian Kelly

Libby English

Projects

Peter Struthers

Grant Writing

Mandy Leveratt

Handy Work/ Special Projects

Libby English

Adam Ford

Rob Shaw

Gray Smith

Honorary Conservator

Deb Peart

Interns

Emily Donehue

Dakota Nelson

Reflections Editor

Stephanie Holt

CAM Fundraising

Trevor Lloyd

CHAIR FUNDRAISING COMMITTEE



Installation photograph of *Janina Green in conversation with the Collection*. Image: Ian Hill.

The revenue CAM achieves is almost all generated by fundraising; split almost equally between private donations and government grants. The balance of revenue (about 5%) comes from membership dues, shop sales and interest. In short, fundraising is critical to CAM's existence.

We remain exceptionally grateful for the support of our anonymous donor – for a third year our most substantial private supporter. Donations from private members of the community were the next most significant source of revenue, with the trusts associated with the gallery and the Friends of Castlemaine Art Museum (FOCAM) also providing support. Specific purpose contributions were received from the Tucker Foundation; for the Print Prize (another unnamed private donor) and from Art Guardians. All of these are longer term commitments. Christine Bell has supported a number of critical projects.

We are also grateful for the support of all three levels of government. State government has provided support through Creative Victoria. Both Commonwealth and State governments have provided Covid-19 related funding. Mount Alexander Shire has also continued as a supporter.

While the fundraising outcome has been consistent during CAM's history, predicting the outcome is challenging. We aim to increase the consistency of our funding so that we can plan more confidently. This has always been a goal for the gallery, but we now feel well placed to strengthen our links with our community of support and provide more predictable opportunities for our supporters to be involved and so improve outcomes considerably. You will hear more shortly, perhaps delayed only by the restrictions imposed to control the pandemic.

Our Museum

Work in the museum continued to rest on the shoulders of Diane Frape-Linton. She continued to catalogue works, including textiles from the Beth Sinclair bequest and most recently important letters and documents related to the history of the museum and gallery. Working closely with Collections Management Consultant, Laura Steadman, Diane oversaw the large-scale movement of objects and artworks associated with the re-hanging of the Whitchell, Higgins and Benefactors Galleries. She remains the authority on the historical collections and provided assistance with numerous research and curatorial enquiries. She and Laura continue to upload catalogue data to the Vernon database and to refine and correct existing entries. Diane also continued to take responsibility for monitoring the collection storage and the museum space for any environmental hazards such as insects, rodents or dampness. Historical collection items were also included in exhibitions in the CAM gallery and volunteer conservators Deb Peart and Margaret Barclay assessed, condition-reported and cleaned numerous objects.

Digitisation Roadshow

CAM received funding to digitise works from the collection as part of a Creative Victoria initiative to make regional collections more accessible. Despite the disruption of the Covid 19 lockdown, the project was able to commence in the last week of May with the able assistance of Felix Wilson.

The range of objects digitised reflected the richness of the CAM collections. Over 1500 items were scanned including textiles, maps, prints, drawings, posters, bookplates, historic documents and a large number of photographs. Other collection items were digitised by photographer, Ian Hill who worked for several days photographing an additional 300 works in the ceramics collection. CAM was also able to reach out to a number of local community groups during this time. The Buda Historic House Collection, the Castlemaine Historical Society and the Old Pioneers and Residents Association were all extremely appreciative of the opportunity to use the Docuvan WideTek36 Art Scanner while it was at CAM.



Verrey & Co, H Brotherton & Old Rover, c1890s, sepia tinted albumen mounted on board Gift of Malcolm Blume, 1987.



Anonymous photographer, O Gilpin – Drapery and Ironmongery, 1933/34, silver gelatin photograph mounted on card, Gift of Mrs Win Carr (nee Haddock), 1990 (sixth from left in photograph).

Governance

Ms Liz Tromans
HON. SECRETARY

THE CASTLEMAINE ART MUSEUM is a company limited by guarantee whose primary function is to collect, preserve, and display works of art and to present their history and background for the pleasure and education of the public.

CAM was incorporated as a company limited by guarantee under the Corporations Act 2001 on 14 July 2016. It is also registered as a not-for-profit association under the *Australian Charities and Not-for-Profits Commission Act 2012*.

CAM has a Board of Directors which, under its Constitution, may comprise up to five elected directors and up to four appointed directors.

The Castlemaine Art Gallery and Historical Museum Trust was created under a Deed of Trust dated 23 December 1929 (1929 Trust). There are currently two individual trustees, George Milford and William Maltby (Trustees), who administer the assets of the 1929 Trust for the benefit of the Gallery. The 1929 Trust assets include land, buildings, art works (including museum collectables) and intellectual property which are held for the benefit of the members of the Gallery.

Under the terms of the 1929 Trust, the Trustees should exercise their powers under the direction or approval of the CAGHM Committee.



Janina Green speaks to CAM Guides, Image: Brodie Ellis.

Castlemaine Art Gallery & Historical Museum Foundation

Trustees' summary of activities 2019/2020

George Milford & Bill Maltby

DURING 2019/2020 the available funds of the Foundation were utilised to complete an intensive program of repairs that had been agreed and funded by the Foundation to bring the Art Museum into acceptable condition to coincide with the commencement of the lease, by CAM, of the Lyttleton St. Museum. The Museum was closed from 2nd September until 5th October 2019 to permit servicing and update of mechanical and electrical services, including air conditioning and lighting, attention to the roller doors, cleaning of clerestories, repairs to the roof, refurbishing of floors, reinstallation of donor plaques and repainting the internal walls.

The Trustees welcomed the launch of the *Strategic Plan for Castlemaine Art Museum 2019-2023 — connecting people through Art, History and Ideas*.

CAM Board & Management led a grant application for a number of 'big-ticket items' to Heritage Victoria. Finance is sought for;-

- Conservation of the decorative bas-relief sculptured tiles across the facade, entrance and forecourt
- Re-render and damp proofing of the parapet roof wall and replacement of gutters, forecourt drainage and internal gutters
- Restoration of side double gate
- High level master plan to address the provisions for universal access and circulation, building regulation compliance
- Preventative maintenance plan for the facade.

Funds to enable the compilation of a Heritage Masterplan have also been sought by CAM Board & Management. The fine detail of the proposed conservation work was led by the Castlemaine Art Museum Board and staff, despite the restrictions that prevented face-to-face meetings. The Foundation funded the Architectural and Heritage Advisor consulting fees necessary to establish the scope of these urgent works. The Trustees also initiated a dialogue with the S R Stoneman Foundation as to the roof structure and lighting of the Stoneman Gallery. The Trustees are grateful for the immense effort devoted to this funding application by the Board and management of CAM.

During the current year, the lands and buildings owned by the Foundation have been the subject of a periodic appraisal in accordance with the guidelines of the Australian Charities and Not-for-profits Commission (ACNC). The premises were last revalued in 2017. It is interesting to enumerate the very real improvements to the Foundation premises in the three years since the previous appraisal. In that three-year period Buda has had its gravel paths renewed, outbuildings upgraded and very extensive render and plaster repairs have been undertaken on



Fred Williams, *Ti Tree Swamp, Flinders Island*, 1980, gouache on paper, Purchased with the assistance of the Caltex-Victorian Government Art Fund, 1984. Copyright the Estate of Fred Williams.

the homestead. At the Art Museum, since 2017, the presentation of the premises has been improved by an internal repaint and refurbishing of the floors.

That these valuations are of a notional nature is evident to all. The ACNC stance is that a published balance sheet should be a current statement of values. A corollary of this is the notional calculation of the benefit, if any, conferred on the tenants by the granting of a 'peppercorn lease' over the premises. Such a calculation, according to Accounting Standards, is a matter to be addressed in the published reports of the tenant, rather than the landlord. Valuation of the art collection is an altogether more detailed, and potentially costly, exercise. This also would arrive at a purely notional valuation.

The spread of coronavirus (Covid-19) as a global pandemic overshadowed every aspect of the Foundation's activities from March 2020. It had already been expected that Interest and dividends, earned by the Foundation's bequest funds, would fall in keeping with the economy-wide reductions in official interest rates. The previous year revenues had been bolstered by special dividends. These were not going to be sustained into the current year. To compound the effect, the rapid rise of the virus has resulted in an increasing level of restrictions on corporate Australia's ability to operate, and significant volatility and instability in financial markets. The Foundations investments have felt the impact of this volatility. It has become clear that low interest rates and reduced and deferred dividends will continue into 2020/2021 as companies experience the full effect of the coronavirus business restrictions. Market valuation of the Foundation shareholdings, and the Foundation's revenues, can be expected to fall because of the economic pressure of the business turndown upon company profits and dividends.

The year 2019-2020 has been a year in which the Trustees, the Board and staff of CAM and the architectural and heritage consultants have unreservedly engaged with the overall vision for the Art Museum as "a place of high significance for its superb aesthetics and the functionality of its internal spaces."

2019/20 Exhibitions



Blackgin, *Womin-dji-ka*, 2019, paper bark, collection of the artist. Copyright the Artist.

From the Land

OPENED NOVEMBER 2019

Womindjika Woorineen willam bit Willam DJA DJA wurrung Balug
Wokuk mung gole-bo-turoi talkoop moorooopook

Welcome to our homeland home of the Dja Dja Wurrung people we
offer you good spirit

Uncle Rick Nelson, Dja Dja Wurrung Elder

ARTISTS

Peter Banjurljurl (Jinang), Batumbil Bararrwanga (Gumatj), Gabi Briggs (Anaiwan and Gumbangier) and Arika Waulu (Gunai and Gunditjmara), Alvin Darcy Briggs (Yorta Yorta, Taungwurrung), Blackgin (Wurundjeri), John Hunter Kerr, Nonggirnga Marawili (Madarrpa, Yithuwa), Malalakpuy Munyarryan (Wanggurri) Baluka Maymuru (Manggalili, Belang group), Lorna Fencer Napurrula (Warlpiri), Glenda Nicholls (Wadi Wadi/ Yorta Yorta/ Ngarrindgeri), Betty Kuntiwa Pumani (Pitjantjatjara, Yankunytjatjara), Charlie Marabinyin, Ginger Riley Munduwalawala (Marra), Tashara Roberts (Dja Dja Wurrung, Yorta Yorta), works by Unknown makers from the Castlemaine Art Museum, Mulkun Wirrpanda (Dhudi-Djapu, Dha-malamirr), Yumitjin Wunumurra (Dhalwangu, Narrkala)

Curated with Daikota Nelson, Jaara Intern

SUPPORTERS

Art Guide, Bardas Foundation, Colour Factory, Liza Dale-Hallett and Martin Hallett, Nalderun, Tint Design



Installation photograph of *The Unquiet Landscape*. Image: Ian Hill.

The Unquiet Landscape

OPENED 9 NOVEMBER 2019

The Unquiet Landscape takes the form of a conversation between D H Lawrence's 1922 novel, *Kangaroo* and a selection of artworks. At the core of the exhibition are many paintings from the Castlemaine Art Museum together with important works by living artists. None of the historical or contemporary art included here was made with *Kangaroo* in mind, but by pairing each work with a quotation from the novel, unexpected correspondences between image and text are revealed. Sometimes the quotation reinforces the effect of an artwork or it may possibly contradict or collide with the artist's intentions.

Jenny Long, curator

ARTISTS

Rick Amor, Clarice Beckett, Penleigh Boyd, Rupert Bunny, George Coates, Noel Counihan, John Farmer, E Phillips Fox, Siri Hayes, Ruth Hutchinson, Leah King-Smith (Bigambul), Listening Earth, D H Lawrence, Sydney Long, Frederick McCubbin, W B McInnes, Linda Marrinon, Otto Pareroultja (Arrernte), Ambrose Patterson, John Ford Paterson, James Quinn, Lloyd Rees, Cameron Robbins, Stewart Russell & John Wolseley, Spacecraft Studio, Arnold Shore, Dawn Sime, Arthur Streeton, Eric Thake, Christian Thompson (Bidjara), Unknown makers, May Vale, Leslie Wilkie

SUPPORTERS

Art Guide Australia, Christine Bell, Cantwell Property Castlemaine, Chapman & Bailey, Colour Factory, Liza Dale-Hallett and Martin Hallett, Rotary Club of Castlemaine, Spacecraft Studio, Shakespeare Solutions, Union Studio Art Framers, Text Publishing, Tint Design

This is my first visit since the refurbishment and I am astounded at the new 'feel' of the gallery/museum! It is vibrant and light, and I particularly enjoyed the Lawrence Kangaroo-based exhibition that linked art to literature in a very creative and absorbing way. It was also wonderful to have some Indigenous art right up front – items I had not previously seen – and Uncle Rick's welcome and the acknowledgement of the ancestors of present-day Dja Dja Wurrung members of our community was heartwarming. The museum has arrived into the 21st century! Thank you to all involved.

QUOTE FROM THE COMMENTS BOX

Loving the Indigenous display up front where it should be. Probably one of the most beautiful curated exhibitions I have seen worldwide! Well done

QUOTE FROM THE COMMENTS BOX



Installation photograph of *Janina Green in conversation with the Collection*, Image: Ian Hill

Janina Green & the Collection

OPENED 9 NOVEMBER 2019

Something in Janina Green's hand printed, hand-coloured photographs of still lifes, landscapes and portraits, reminds me of works in the Castlemaine Art Museum. It's neither the politics nor the unruly experimentation in Green's work which remembers the Collection, but more so the sensibility: from CAM's dark tonal paintings to delicate small still lifes, naked women, bold ceramics or remarkable chairs. In her selection of works from the Collection, installed as an installation with her own photography, Janina Green is in Conversation with CAM.

Naomi Cass curator, Emily Donehue, curatorial intern

ARTISTS

Rick Amor, A M E Bale, Clarice Beckett, Walter Burley Griffin, Archie Colquhoun, Greg Daly, William Gould, Harley Griffiths, Janina Green, Bernard Hall, Polly Hurry, Percy Leason, Doris Leaney, Colin Levy, Unknown makers, Ray Taylor, Percy Watson

SUPPORTERS

Art Guide Australia, La Trobe University, Tint Design



Ina Gregory, *Our Garden* n.d. oil on canvas, Gift of the Artist, 1913, Gallery accession number 3.
Copyright Estate of the Artist.

Early acquisitions from the Collection

OPENED 9 NOVEMBER 2019

Ina Gregory, Harold Herbert, Hans Heysen, J J Hilder, Doris Leaney,
Fred Leist, M J McNally, Dora Meeson, B E Minns, Alice Newell,
Arthur Streeon, Unknown makers, S G Wells

Congratulations on a fabulous restructure of the gallery. Colourful, interesting informative - great signage - long-overdue. marvellously stimulating show -

QUOTE FROM THE COMMENTS BOX

Great to see CAM coming alive!

QUOTE FROM THE COMMENTS BOX

We visited Castlemaine Art Gallery in early November while on a month's visit to our Melbourne-based daughter and we still talk about it. We wanted you to know that we enjoyed the DH Lawrence exhibition hugely.... paintings and quotations...and reckoned that it was quite the best curated exhibition we have ever visited. We are pretty regular visitors to London and provincial galleries so we don't say this lightly! Brilliant! Your building is a pretty spectacular piece of Art Deco too!

QUOTE FROM THE COMMENTS BOX



Castlemaine Art Museum, Image: Adrian Thia.



Rebecca Mayo, *Escape route: Melbourne to Canberra*, 2018, silk, cotton, natural dyes including *Ulex europaeus* (gorse flowers), *Maclura pomifera* (Osage orange heartwood), *Acacia implexa* (Lightwood bark), *Eucalyptus cinerea* (Argyle apple leaves), *Eucalyptus ovata* (Swamp gum leaves), *Cydonia oblonga* (Quince leaves), *Quercus robur* (acorns). Courtesy of the artist. Copyright Rebecca Mayo.

Experimental Print Prize

OPENED 5 DECEMBER 2019

Castlemaine Art Museum recognises and celebrates contemporary printmaking through its Experimental Print Prize. The biennial, non-acquisitive prize will be presented in 2019, 2021 and 2023 and is open to artists resident in Victoria. Through the generous support of an anonymous local donor, three generous prizes were offered: \$10,000, \$5,000 and \$3,000 for an emerging artist.

There is a strong tradition of printmaking in Victoria; this Prize seeks to foster new directions in the field. This prize recognises that experimentation and risk are essential to art. Entries are invited from artists using innovative approaches to traditional printmaking processes such as intaglio, relief, planographic, digital processes and photography (if included within the printmaking process), will be accepted.

Judges for 2019 were Dr Kylie Banyard, Lecturer, Visual Arts, Visual Arts Coordinator at La Trobe University and Dr Mark Dustin, Head of Drawing and Printmaking at the VCA, Melbourne University, with non-voting Chair, Naomi Cass Director, CAM Renewal.

FIRST PRIZE

Rebecca Mayo, *Escape Route: Melbourne to Canberra*, 2018

HIGHLY COMMENDED

Mark Friedlander, *Containment*, 2019

EMERGING ARTIST AND FOCAM PEOPLE'S CHOICE AWARD

Yoshe Gillespie, *Transitory*, 2019



Installation photograph of *Cast Recast: Damon Moon*, Image: Felix Wilson.

Cast Recast: Damon Moon

OPENED 1 MAY 2020

A second-generation maker, Damon Moon is one of Australia's most respected and prolific ceramicists.

Inspired by the beautiful gentle space of the Sinclair Gallery and CAM's facade, Moon responds to architecture, pottery and process, creating a poetic and contemporary recast of the past.

"The past is not separate from the present. In making work for this exhibition I was able to use genuine tools, models and moulds to recreate and then re-interpret period-correct objects. For someone who loves clay and has spent literally a lifetime in its company, this is a real treat."

Damon Moon 2020

Presented in collaboration with Bendigo Pottery.

Reflections #22

Millner on Flint

Writer and academic Jacqueline Millner sheds a critical light on the winner of the 2016 Len Fox Prize, a study of a woman washing at her basin, by Prudence Flint.



Prudence Flint, *Wash*, 2015, oil on linen. Collection Castlemaine Art Museum. Winner of 2016 Len Fox Prize, acquired. Copyright the Artist. Image supplied.

Prudence Flint paints women of substance. They may be in (strictly functional!) underwear and caught in private moments, such as in the course of everyday ablutions, but they are neither vulnerable nor objects of a prurient gaze. Rather, they hold their own in the painterly spaces the artist creates, their bodies grounded and stolid, asserting their presence and freedom to go about their daily lives.

While the female nude has been a significant genre in the canon of Western painting, by the mid-late 20th century its problematic power dynamics came to be widely recognized in the wake of feminist critiques. At first, much feminist art relished the chance to represent the distinctiveness of women's bodies from the perspective of lived experience, with artists using their own naked bodies as political content.

Yet soon came a backlash within feminism itself, skepticism of the progressive purchase of the naked female form and concern that these images could be quickly co-opted to reinforce gendered stereotypes and unequal power relations. By the late '80s, when Flint attended art school after a stint in the fashion industry, for aspiring contemporary artists the practice of painting women's bodies was considered suspect. Yet, that is precisely what Flint chose as her subject, a commitment that continues to this day.

That Flint is able to paint women's bodies in a way that rebuffs objectification and sexualization, but that nonetheless exudes intimacy, beauty and psychological penetration, is quite a feat, testament to her many years of formal experimentation and exploration of how women survive patriarchal culture. For one, Flint generally starts with portraits of friends, women whose complex life stories and personalities she knows well, painting at the speed of trust. She also bases her figures largely on life drawing studies, using some broader media reference material, but striving to always be true not to 'photographic reality' but to her own pictorial logic: a unique and convincing blend of figuration and abstraction. Flint grids up familiar domestic interiors with minimal signposts, but renders them strange and unreliable, pregnant with slippage. Her women inhabit these spaces in all their corporeality, although Flint also abstracts skin and distorts limbs and faces into smooth forms and blocks of colour that guard against abject or visceral reactions. Her very refined palette, in certain recent series pared back to subtle plays between complementary pink (flesh) and green (interior), adds to the tension between what we see and other, underlying realities.

In *Wash*, all these elements are in play to powerful effect. A woman in no-nonsense bra and undies washes her face in a retro bathroom basin. As spaces designed for privacy, bathrooms are sites of everyday rituals where we can let down our guard as this woman has done. Not gazing at her own reflection, she is present to her embodied self and comfortable in her own skin. Flint's composition and formal choices ensure she fully and unselfconsciously occupies space, her solid thighs pushing against the frame. Yet, as Flint well knows, bathrooms even more than bedrooms are psychologically charged spaces, witness to our intimate bodily processes with their attendant shame and ruthless self-critique. *Wash* captures this complexity in a single intense moment: a woman surviving a patriarchal culture.

JACQUELINE MILLNER

July 2020

JACQUELINE MILLNER

Dr Jacqueline Millner is Associate Professor of Visual Arts at La Trobe University. Until recently she was Associate Professor of Art History and Theory at Sydney College of the Arts, University of Sydney. She has published widely on contemporary Australian and international art in key anthologies, journals and catalogues of national and international galleries and museums. Her books include *Conceptual Beauty: Perspectives on Australian Contemporary Art* (2010), *Australian Artists in the Contemporary Museum* (2014), *Fashionable Art* (2015), and *Feminist Perspectives on Art: Contemporary Outtakes* (2018). She co-convenes the research cluster Contemporary Art and Feminism. She lives locally and has been a CAM Board member since 2018.

Thank you for sending these articles

1. I find them very interesting almost inspiring.
2. I am learning a lot about art in general and CAM in particular.
3. It is such a great antidote to the bloody virus.

EMAIL RESPONSE TO THE REFLECTIONS SERIES

Thanks folks for this material, which is so nourishing and a great celebration of the gallery's collection.

EMAIL RESPONSE TO THE REFLECTIONS SERIES

Many thanks, Naomi, for the most stimulating Reflections series, including the latest...Am sure the other guides and trainees will agree with me that we continue to benefit from these perceptive analyses of CAM works—at least some of which have not been exhibited during the several years I have been involved with CAM.

EMAIL RESPONSE TO THE REFLECTIONS SERIES

Significance Assessment of the Art Collection

OVERVIEW

Through a generous grant from the Australian Government, curator Kirstly Grant was engaged to conduct a Significance Assessment for the Castlemaine Art Museum. This Assessment is the first such formal review of the art collection and aims to identify and articulate the unique characteristics and distinctive strengths of the Collection, providing a sound basis for future activities (exhibition development, publications, collection management etc), as well as offering new perspectives for the marketing of the Museum. Grant will report to CAM this year. This grant also enabled CAM's honorary conservator and local member of the community Deb Peart to attend a workshop in Canberra as part of our preparations for the significance assessment.

PROCESS & METHODOLOGY

This Significance Assessment has been undertaken following the guidelines established in the Collections Council of Australia's document *Significance 2.0*. The primary categories within which objects within the Collection have been assessed are artistic/aesthetic, historical and social/community.

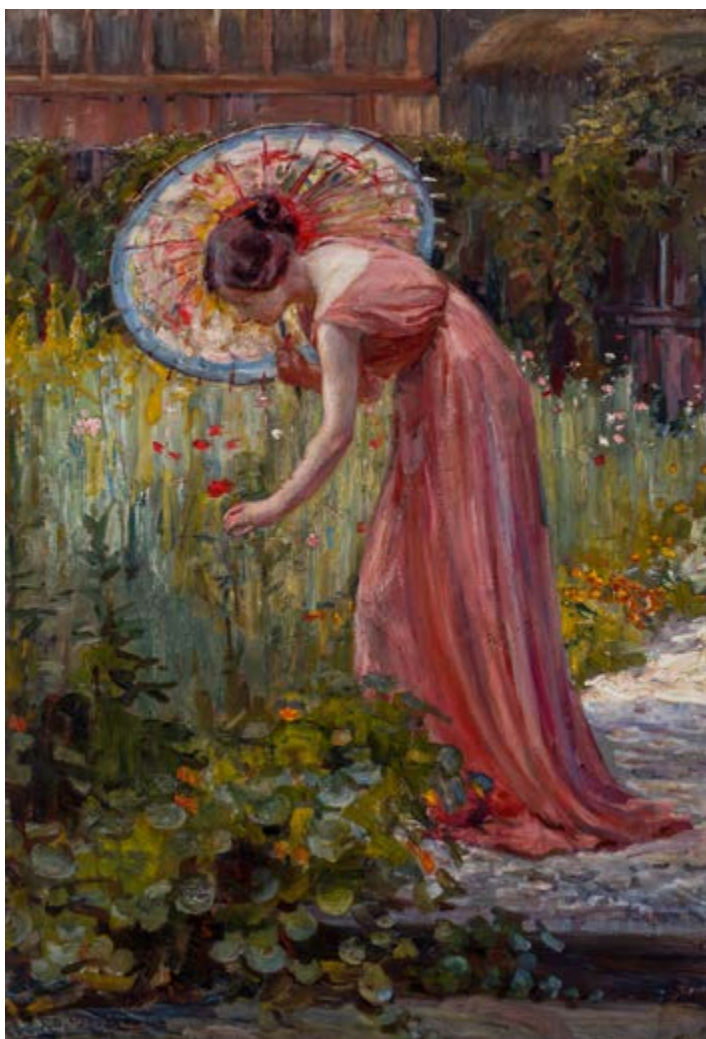
In March 2020, two days were spent at CAM surveying the collection and accessing archival records, museum files and publications (object files, loan documentation, policy documents, annual reports, collection lists, exhibition catalogues etc). Exhibition catalogues published by CAM and the 2013 centenary publication, as well as Collection documentation compiled during the on-site visit, provided the basis for subsequent research. In addition to current staff, key local stakeholders have also been consulted (via email and telephone interviews) about the art collection in order to establish its meaning, relevance and significance within a local context.



Penleigh Boyd, *Winter calm, Frankston, 1920*, oil on canvas, Purchased 1921.
Copyright Estate of the Artist.

KEY THEMES

- CAM's history is distinguished by community involvement and investment. Local residents instigated the establishment of the Museum, contributed funds for the building and for the acquisition of works of art through public subscription, and have continued to support it through donations to the Collection.
- As a result of many acquisitions being donations, the holdings often reflect the social, professional and artistic networks around figures involved in the establishment of the Museum and later, its professional staff.
- The Collection also reflects networks of professional association and friendship among Australian artists, documenting aspects of artistic and social history.
- Close relationships with artists and/or members of their family have resulted in the development of in-depth holdings of their art, including finished works as well as associated preparatory material such as working drawings and sketchbooks. The extensive holdings of watercolourist R.W. Sturgess are a case in point.
- The unusual fact that in its 107-year history, CAM has had only four Directors – including Peter Perry who served for almost four decades – has contributed a particular character to the Collection which reflects their connections and preferences



Dora Meeson, *In a Chelsea Garden*, 1913, oil on canvas, Gift of the artist, 1922. Copyright Estate of the Artist.



A M E Bale, *Japanese Anemones* n.d., oil on canvas, Gift of Rex Stokes in memory of John Stokes, 1996. Copyright Estate of the Artist.

Summary of most significant items in the Collection

INDIVIDUAL WORKS OF ART

Frederick McCubbin, *Heath Paddock, Hawthorn* 1886
& *Golden Sunlight* 1914

Tom Roberts, *Reconciliation* 1886-87

E. Phillips Fox, *Bathing Hour* c.1909

Dora Meeson, *In a Chelsea Garden* 1913

Penleigh Boyd, *Winter Calm, Frankston* 1920

Russell Drysdale, *Desolation* 1945

MAJOR HOLDINGS BY INDIVIDUAL ARTISTS

A.M.E. Bale

R.W. Sturgess

Charles Bush

MAJOR HOLDINGS BY STYLE, MEDIUM OR ARTIST GROUP

Tonal Realism

Bookplates

Black and White Illustration

Women Artists

Modernist Prints

Castlemaine History, Places and People



Clarice Beckett, *Wet Evening*, c1927, oil on canvas, Maude Rowe Bequest, 1937. Copyright Estate of the Artist.



Through a generous Community Heritage Grants program is funded by the Australian Government through the National Library of Australia; the Department of Communications and the Arts; the National Archives of Australia; the National Film and Sound Archive and the National Museum of Australia.

Treasurer's Report

Mr Mark Sheppard

HON. TREASURER

Despite the constraints on our activities since the lockdowns financially 2019/20 was a sound year.

Revenue was \$482k, down slightly from the budget of \$487k. Expenses well controlled at \$434k well under the \$574k budgeted leading to a surplus of \$47k compared to a budgeted deficit of \$86k.

This result was achieved despite the lockdowns and continued CAM's growth initiatives namely:

- exhibitions *The Unquiet Landscape, Janina Green in conversation with the Collection, the Experimental Print Prize, Cast Recast: Damon Moon.*
- the online Reflections series during lockdown;
- continued progress with the Vernon Collection Management System, funded by the Tucker Foundation
- further work on the new CAM website.

CAM finished the year with net assets of \$436k compared to \$388k last year.

CAM has a clear audit report with the issue of whether CAM is viable Going Concern replaced with a Note explaining CAM's Economic Dependence on State Government grants.

Like most arts organisations, CAM's future viability remains very reliant on donors.

IN 2019/2020 THESE INCLUDED:

- Creative Victoria;
- Mount Alexander Shire Council;
- the Smith and Singer sourced anonymous donor;
- the Experimental Print Prize anonymous donor;
- the Mona Fox Bequest;
- the Art Guardian; and
- FOCAM.



Damon Moon, *Untitled*, 2019/20, slip-cast, low-fired stoneware, 23 carat gold-leaf. Collection of the artist, Image: Felix Wilson. Copyright the Artist.

We thank them all very much for their wonderful support. As for last year, these donations constituted over 90% of CAM's income so it is crucial that CAM remains important to our existing and future donors. The Board believes that that this will continue to be dependent on two main factors: The artistic offering of CAM through its fine collection and the program of exhibitions that Naomi has managed to show within the lockdown constraints; and CAM's engagement with its audience, which has been sustained online through Naomi's excellent work. Subject to further successful fund raising, CAM should now be a position, in a modestly ambitious way, to grow. This may include further key staff and once lockdowns permit, further exciting exhibitions as we have come to expect from Naomi. This activity is crucial to retaining and attracting the donor funding from government and private sources which sustains CAM. The revenue from the membership remains highly valued as proof of CAM's engagement with its audience. Without this strong audience engagement it would be very difficult to retain the support of our existing major donors and virtually impossible to secure new ones. Finally, I would like to thank our bookkeeper, Lorelee Luckett of Lead Advisory Group, Josh Griffin and Gemma Roberts our auditors and Elizabeth Tromans CAM's past Honorary Treasurer for their assistance and patience.



Visitors at the Opening of *Janina Green in conversation with the Collection*, Image: Adrian Thia.

Finance & Audit Report

YOUR DIRECTORS PRESENT THEIR REPORT OF THE CASTLEMAINE ART MUSEUM FOR THE YEAR ENDED 30 JUNE 2020.

DIRECTORS

The names of each person who has been a director during the year and to the date of this report are:

Craig Anthony Mutton (Chair)
Mark Sheppard (Hon. Treasurer)
Elizabeth Tromans (Hon. Secretary)
Jacqueline Millner
Trevor Lloyd (Appointed November 2019)
Christopher McAuliffe (Deputy Chair)
Michael Rigg
Tiriki Onus (Appointed May 2020)

Directors have been in office since the start of the period to the date of this report unless otherwise stated.

COMPANY SECRETARY

The company secretary is Elizabeth Tromans, who was appointed to the position 13 December 2018. Elizabeth is a trusted governance professional with local and international blue-chip company experience and Not-for-Profit director experience.

PRINCIPAL ACTIVITIES

The principal activity of the company during the course of the period was operating the Castlemaine Art Gallery and Historical Museum.

SIGNIFICANT CHANGES

No significant changes in the company's state of activities occurred during the period ended 30 June 2020.

30 JUNE 2020

\$47,440

30 JUNE 2019

\$110,516

AFTER BALANCE DATE EVENTS

Subsequent to year end, on 2 August 2020, the Victorian Government declared a State of Disaster in relation to the Covid-19 pandemic and imposed Stage 3 restrictions on regional Victoria. This requires CAM to temporarily close from 5 August 2020 at 11:59pm for a period of six weeks. Whilst it is anticipated that CAM will re-open after the six week period, there is material uncertainty that this will occur, given the complexity in forecasting the outcome of the six week, Stage 3 lockdown.

No other matters or circumstances have arisen since the end of the financial year which affected or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company, in future years.

FUTURE DEVELOPMENTS

Ongoing impacts of novel coronavirus (Covid-19) are likely to impact CAM over the next year. It is unknown what restrictions may be in place that may result in the extended closure of CAM.

No other matters or circumstances are expected to develop in the future which may significantly affect the operations of the company, the results of those operations or the state of affairs of the company, in future years.

ENVIRONMENTAL ISSUES

The entity's operations are not regulated by any significant environmental regulation under a law of the Commonwealth or of a state or territory.

INDEMNIFICATION AND INSURANCE OF DIRECTORS AND OFFICERS

The company has indemnified all Directors in respect of liabilities to other persons (other than the company or related body corporate) that may arise from their position as Directors of the company except where the liability arises out of conduct involving the lack of good faith.

Disclosure of the nature of the liability and the amount of the premium is prohibited by the confidentiality clause of the contract of insurance.

The company has not provided any insurance for an auditor of the company or a related body corporate.

PROCEEDINGS ON BEHALF OF THE ENTITY

No person has applied for leave of Court to bring proceedings on behalf of the entity or intervene in any proceedings to which the entity is a party for the purpose of taking responsibility on behalf of the entity for all or any part of those proceedings.

The company was not a party to any such proceedings during the year.

Information on Directors

Craig Anthony Mutton

QUALIFICATIONS

BComp (CompSci), Master of Project Management, MBA.

EXPERIENCE

Extensive executive management career, with deep skills in strategy, transformation leadership, and stakeholder engagement. Also a Board member, and Chair of the Audit & Risk Committee at Hepburn Health Service.

SPECIAL RESPONSIBILITIES

Chair, Member of Finance and Risk committee, Member of Governance committee.

Christopher McAuliffe

QUALIFICATIONS

BA Hons (U of Melb), MA (U of Melb), PhD (Harvard).

EXPERIENCE

Currently Professor of Art (Practice-led research), School of Art & Design, ANU; consultant to Te Papa Museum, New Zealand; freelance curator. Director, Ian Potter Museum of Art, the University of Melbourne, 2000–13; Lecturer in Contemporary Art, Art, the University of Melbourne, 1991–2000. Visiting Professor of Australian Studies, Harvard University, 2011–12. A member of management committees and boards at Arts Project Australia, Linden Contemporary Art space, City of Port Phillip, National Gallery of Victoria, Samstag Museum University of South Australia.

SPECIAL RESPONSIBILITIES

Deputy Chair, Chair of Collections and Acquisitions committee, Member Fundraising committee.

Mark Sheppard

QUALIFICATIONS

BEng (Chemical), MPhil (Economics).

EXPERIENCE

An experienced finance professional with broad international experience. Currently President and Director of a US financial technology startup. Also the Regional Director of BlueMount Capital Melbourne. Formerly Managing Director of NAB and Head of the Financial Solutions Group and prior to that, Head of Structured Capital Asia Pacific at ABN AMRO and various similar roles at The Chase Manhattan Bank since 1986. Experience as a Director of numerous Australian subsidiary companies of ABN AMRO Bank NV.

SPECIAL RESPONSIBILITIES

Honorary Treasurer, Chair of Finance and Risk committee, Member Fundraising committee.

Information on Directors (continued)

Elizabeth Tromans

QUALIFICATIONS

GAICD, Masters of Commercial Law (Uni of Melbourne); Grad Dip of Legal Practice - Admitted to practice in the Supreme Court of Victoria, Juris Doctor (Uni of Melbourne); Grad Dip in Applied Finance (FINSIA); Bachelor of Economics (Uni of Adelaide). Professional memberships: Australian Society of CPAs; Law Institute of Victoria, Taxation Institute, CTA, Australian Corporate Counsel.

EXPERIENCE

Camcare Incorporated (2012–2018) (Board Secretary); Chair, Governance Committee; Former Chair, Social Enterprise Working Group; Former member of the Finance, Audit and Risk Management Committee; HICAPS Pty Ltd (2004–2010) Director and Chairman; Victorian State Council, Taxation Institute (1999–2009), Relationship Services Pty Ltd (2004–2010), Director. Experience: A trusted governance professional with local and international blue-chip company experience and Not-for-Profit director experience. Senior management roles in Australia Post (current employer) and NAB (formerly Head of Taxation, Australia); professional practice experience at Corrs Chambers Westgarth and Coopers & Lybrand; ATO (various positions).

SPECIAL RESPONSIBILITIES

Honorary Secretary, Public Officer, Chair of Governance committee, Member of Finance and Risk committee.

Jacqueline Millner

QUALIFICATIONS

PhD (University of Sydney); MA (University of Sydney); Bachelor of Visual Arts (University of Sydney); Bachelor of Laws/Bachelor of Arts, University of NSW; Professional Memberships: Australia and New Zealand Art Association; College Arts Association (USA); AICA, international Art Critic Association (France).

EXPERIENCE

Currently Associate Professor of Visual Arts and Deputy Head of School of Humanities and Social Sciences, La Trobe University. Previously Associate Professor of Art History and Theory and Associate Dean Faculty of Sydney College of the Arts, University of Sydney. Extensive academic management experience and arts boards memberships, including of the Australian Centre for Photography, Sydney and Artspace Contemporary Visual Arts Centre, Sydney.

SPECIAL RESPONSIBILITIES

Member of the Collections and Acquisitions committee.

Information on Directors (continued)

Michael Rigg

QUALIFICATIONS

Master of Contemporary Art (Melbourne University), Graduate Diploma in Visual Art (Victorian College of the Arts, Melbourne University), Advanced Diploma in Visual Art (NMIT), Bachelor of Architecture (Honours) (Melbourne University), Registered Domestic Builder (Victoria).

EXPERIENCE

Established the Design & Construct Company of Urban Spaces in 1981 and registered as both Builder and Architect. The Company specialised in building restoration, Custom Housing and domestic alterations for 28 years. Over this period the Company won 12 Master Builder Awards for their projects. President, Master Builders Association Victoria 2000-2002. Board Member of Master Builders Association Inc. (National Board) 2002-2004. Chairman of National Housing Council 2003/4. State Representative for Master Builders Association on National Housing Council 2003-7. Director, Urban Spaces Pty. Ltd 1981 -2016. Awarded Life Membership to the Master Builders Association 2005. Treasurer of FOCAM since 2017.

SPECIAL RESPONSIBILITIES

Chair of Building working group, Member Fundraising committee.

Trevor Lloyd

QUALIFICATIONS

BA (ANU), LLB (Melb), Australian Legal Practitioner, FAICD.

EXPERIENCE

Broad experience as a lawyer, senior manager and director, including as an advisor to and a director of various public purpose and charitable organisations. A resident of Castlemaine.

SPECIAL RESPONSIBILITIES

Chair of Fundraising committee.

Tiriki Onus

QUALIFICATIONS

Bachelor of Music Performance (Melbourne University).

EXPERIENCE

Tiriki Onus is a Yorta Yorta, Dja Dja Wurrung man, Associate Dean Indigenous Development and Head of the Wilin Centre for Indigenous Arts and Cultural Development, University of Melbourne. He is a successful visual artist, curator, performance artist and opera singer. His first operatic role was in the premiere of Deborah Cheetham's Pecan Summer in October 2010, which he reprised in 2011, and 2012 in Melbourne and Perth. Onus grew up in Melbourne and spent ten years as a visual artist, art conservator and exhibition curator before he began singing professionally. He received the Dame Nellie Melba Opera Trust's Harold Blair Opera Scholarship in 2012 and 2013. In 2015 he was the inaugural Hutchinson Indigenous Fellow at the University of Melbourne. Onus is a successful recipient of research grants, conducts academic programs on Yorta Yorta Country, consults widely on arts, cultural and educational matters.

MEETINGS OF DIRECTORS

The number of Directors meetings attended by each of the Directors of the company during the year were:

	Number eligible to attend	Number attended
Craig Anthony Mutton	9	9
Christopher McAuliffe	9	8
Mark Sheppard	9	8
Elizabeth Tromans	9	8
Jacqueline Millner	9	7
Michael Rigg	9	9
Trevor Lloyd (Appointed November 2019)	5	5
Tiriki Onus (Appointed May 2020)	1	1

AUDITOR'S INDEPENDENCE DECLARATION

The lead auditor's independence declaration for the year ending 30 June 2020 has been received and can be found below.

The directors' report is signed in accordance with a resolution of the board of directors.



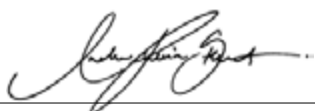
CRAIG ANTHONY MUTTON (CHAIR)

Dated this 14 day of October 2020

Lead auditor's independence declaration under section 60-40 of the Australian Charities and Not-for-profits Commission Act 2012 to the directors of Castlemaine Art Museum.

As lead auditor for the audit of Castlemaine Art Museum for the year ended 30 June 2020, I declare that, to the best of my knowledge and belief, there have been:

- i) no contraventions of the auditor independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012* in relation to the audit and
- ii) no contraventions of any applicable code of professional conduct in relation to the audit.



ANDREW FREWIN STEWART
61 Bull Street, Bendigo Vic 3550
Dated this 14th day of October 2020



JOSHUA GRIFFIN
Lead Auditor

Castlemaine Art Museum Statement of Profit or Loss and Other Comprehensive Income

FOR THE YEAR ENDED 30 JUNE 2020

	Notes	2020 \$	2019 \$
Revenue	2(a)	440,478	507,999
Other revenue	2(b)	38,000	–
Finance income	2(c)	4,032	2,844
Cost of sales	3(a)	(18,093)	(20,643)
Employee benefits expense	3(b)	(209,126)	(118,848)
Exhibition costs		(45,571)	(11,022)
Occupancy costs		(33,744)	(50,205)
Repairs and maintenance		(5,967)	(15,909)
General administration expenses		(122,569)	(183,700)
Surplus before income tax		47,440	110,516
Income tax expense	1(b)	–	–
Surplus after income tax		47,440	110,516
Total comprehensive income attributable to members of the entity		47,440	110,516

Castlemaine Art Museum

Statement of Financial Position

AS AT 30 JUNE 2020

	Notes	2020 \$	2019 \$
Current assets			
Cash and cash equivalents	4	550,792	549,703
Trade and other receivables	5	–	32,750
Inventory	6	8,634	11,106
Property, plant and equipment	7	1,751	–
Total current assets		561,177	593,559
Total assets		561,177	593,559
Current liabilities			
Trade and other payables		102,840	195,458
Employee entitlements		18,998	6,217
Total current liabilities		121,838	201,675
Non-current liabilities			
Employee entitlements	9	3,577	3,562
Total non-current liabilities		3,577	3,562
Total liabilities		125,415	205,237
Net assets		435,762	388,322
Equity			
Accumulated surplus		435,762	388,322
Total equity		435,762	388,322

The above Statement of Financial Position should be read in conjunction with the accompanying notes.

Castlemaine Art Museum Statement of Changes in Equity

FOR THE YEAR ENDED 30 JUNE 2020

	Accumulated Surplus \$	Total Equity \$
Balance at 30 June 2018	277,806	277,806
Surplus attributed to the entity	110,516	110,516
Balance at 30 June 2019	388,322	388,322
Surplus attributed to the entity	47,440	47,440
Balance at 30 June 2020	435,762	435,762



Stewart Russell installing his work for *The Unquiet Landscape* Image: CAM.

Castlemaine Art Museum

Statement of Financial Position

AS AT 30 JUNE 2020

	Notes	2020 \$	2019 \$
Cash flows from operating activities			
Receipts from membership fees, bequests and government funding		411,949	531,494
Interest received		4,032	2,844
Cash paid to suppliers		(424,390)	(389,361)
Net cash provided by operating activities	10	(8,409)	144,977
Cash flows from investing activities			
Purchase of property, plant and equipment		(1,751)	–
Net cash used in investing activities		(1,751)	–
Cash flows from financing activities			
Contributions received from Castlemaine Art Gallery and Historical Museum Foundation		11,249	38,750
Net cash provided by financing activities		11,249	38,750
Net increase in cash held		1,089	183,727
Cash and cash equivalents at the beginning of the period		549,703	365,976
Cash and cash equivalents at the end of the financial year	4	550,792	549,703

The above Statement of Cash Flows should be read in conjunction with the accompanying notes.

Castlemaine Art Museum

Notes to the Financial Statements

FOR THE YEAR ENDING 30 JUNE 2020

Note 1. Summary of Significant Accounting Policies

The financial statements were authorised for issue on 14 October 2020 by the directors of the company.

BASIS OF PREPARATION

The directors have prepared the financial statements on the basis that the company is a non-reporting entity because there are no users dependent on general purpose financial statements. These financial statements are therefore special purpose financial statements that have been prepared in order to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. The company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards.

The financial statements have been prepared in accordance with the mandatory Australian Accounting Standards applicable to entities reporting under the *Australian Charities and Not-for-profits Commission Act 2012* with the exception of AASB 15 Revenue from Contracts with Customers, AASB 16 Leases and AASB 1058 Income of Not-for-profit Entities and the significant accounting policies disclosed below, which the directors have determined are appropriate to meet the needs of members.

Such accounting policies are consistent with those of previous periods unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accrual basis and are based on historical costs unless otherwise stated in the notes. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise. The amounts presented in the financial statements have been rounded to the nearest dollar.

(A) REVENUE

Revenue from the sale of memberships is recognised upon receipt. Interest revenue is recognised when earned. Donations are recognised as revenue when received unless they are designated for a specific purpose, where they are carried forward as prepaid income in the Statement of Financial Position.

Non-reciprocal grant revenue is recognised in profit or loss when the entity obtains control of the grant and it is probable that the economic benefits gained from the grant will flow to the entity and the amount of the grant can be measured reliably.

If conditions are attached to the grant which must be satisfied before the entity is eligible to receive the contribution, the recognition of the grant is considered a reciprocal transaction and the grant revenue is recognised in the Statement of Financial Position as a liability until the service has been delivered to the contributor; otherwise the grant is recognised on receipt.

All revenue is stated net of the amount of Goods and Services Tax (GST).

(B) INCOME TAX

No provision for income tax has been raised as the company is exempt from income tax under Division 50 of the *Income Tax Assessment Act 1997*.

(C) GOODS AND SERVICES TAX (GST)

Revenues, expenses and assets are recognised net of the amount of goods and services tax (GST), except where the amount of GST incurred is not recoverable for the taxation authority. In these circumstances, the GST is recognised as part of the cost of acquisition of the asset or as part of the expense.

Receivables and payables are stated with the amount of GST included.

Note 1. Summary of Significant Accounting Policies (continued)

Cash flows are presented in the Statement of Cash Flows on a gross basis, except for the GST component of investing and financing activities, which are disclosed as operating cash flows.

(D) CASH AND CASH EQUIVALENTS

Cash and cash equivalents includes cash on hand, deposits held at-call with banks, other short-term highly liquid investments with maturities of three months or less, and bank overdrafts.

(E) TRADE RECEIVABLES

Trade and other receivables include amounts due from donors and any outstanding grant receipts. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets.

(F) INVENTORY

Inventory is measured at the lower of cost and net realisable value.

(G) FINANCIAL INSTRUMENTS

The company's financial instruments consist mainly of deposits with banks, receivables and payables.

RECOGNITION, INITIAL MEASUREMENT AND DERECOGNITION

Financial assets and financial liabilities are recognised when the company becomes a party to the contractual provisions of the financial instrument, and are measured initially at fair value adjusted by transactions costs, except for those carried at fair value through profit or loss, which are measured initially at fair value. Subsequent measurement of financial assets and financial liabilities are described below.

Financial assets are derecognised when the contractual rights to the cash flows from the financial asset expire, or when the financial asset and all substantial risks and rewards are transferred. A financial liability is derecognised when it is extinguished, discharged, cancelled or expires.

CLASSIFICATION AND SUBSEQUENT MEASUREMENT OF FINANCIAL ASSETS

All financial assets are initially measured at fair value adjusted for transaction costs (where applicable). For the purpose of subsequent measurement, financial assets are classified into amortised costs. The company does not utilise hedging instruments.

Classifications are determined by both:

- the company's business model for managing the financial asset
- the contractual cash flow characteristics of the financial asset.

All income and expenses relating to financial assets that are recognised in profit or loss are presented within finance costs, finance income or other financial items, except for impairment of trade receivables, which is presented within other expenses.

Financial assets are measured at amortised cost if the assets meet the following conditions:

- they are held within a business model whose objective is to hold the financial assets and collect its contractual cash flows
- the contractual terms of the financial assets give rise to cash flows that are solely payments of principal and interest on the principal amount outstanding

After initial recognition, these are measured at amortised cost using the effective interest method. Discounting is omitted where the effect of discounting is immaterial. The company's cash and cash equivalents and trade and other receivables fall into this category of financial instruments.

Note 1. Summary of Significant Accounting Policies (continued)

IMPAIRMENT OF FINANCIAL ASSETS

The company makes use of a simplified approach in accounting for trade and other receivables and records the loss allowance at the amount equal to the expected lifetime credit losses. The company uses its historical experience, external indicators and forward-looking information to calculate the expected credit losses.

CLASSIFICATION AND MEASUREMENT OF FINANCIAL LIABILITIES

The company's financial liabilities include trade and other payables. Financial liabilities are initially measured at fair value, and, where applicable, adjusted for transaction costs unless the company designated a financial liability at fair value through profit or loss.

Subsequently, financial liabilities are measured at amortised cost using the effective interest method except for financial liabilities designated at fair value through profit or loss, which are carried subsequently at fair value with gains or losses recognised in profit or loss. The company does not utilise derivative financial instruments. All interest-related charges and, if applicable, changes in an instrument's fair value that are reported in profit or loss are included within finance costs or finance income.

(H) TRADE AND OTHER PAYABLES

Trade and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amount normally paid within 30 days of recognition of the liability.

(I) EMPLOYEE PROVISIONS

SHORT TERM EMPLOYEE BENEFITS

Provision is made for the entity's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service, including salaries, wages, ADOs, annual leave and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled. The entity's obligations for short-term employee benefits such as salaries and wages are recognised as part of current trade and other payables in the Statement of Financial Position.

(I) EMPLOYEE PROVISIONS (CONTINUED)

OTHER LONG-TERM EMPLOYEE BENEFITS

The entity classifies employees' long service leave and annual leave entitlements as other long-term employee benefits as they are not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Provision is made for the entity's obligation for other long-term employee benefits, which are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on high quality corporate bonds that have maturity dates that approximate the terms of the obligations. Any remeasurements for changes in assumptions of obligations for other long-term employee benefits are recognised in profit or loss in the periods in which the changes occur.

The entity's obligations for long-term employee benefits are presented as non-current liabilities in its statement of financial position, except where the entity does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current liabilities.

Note 1. Summary of Significant Accounting Policies (continued)

(J) PROVISIONS

Provisions are recognised when the entity has a legal or constructive obligation, as a result of past events, for which it is probable that an outflow of economic benefits will result and that outflow can be reliably measured. Provisions recognised represent the best estimate of the amounts required to settle the obligation at the end of the reporting period.

(K) COMPARATIVE FIGURES

Where required by Accounting Standards, comparative figures have been adjusted to conform to changes in presentation for the current financial year.

(L) ECONOMIC DEPENDENCE

CAM is dependent on the State Government for the majority of its revenue used to operate its business. The current operational funding received from Creative Victoria under the Regional Partnerships program will end on 30 June 2021. At the date of this report, the Board of Directors has no reason to believe the Government will not continue to support CAM.

(M) CRITICAL ACCOUNTING ESTIMATES AND JUDGEMENTS

The director's evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the company.

(N) NEW ACCOUNTING STANDARDS FOR APPLICATION IN FUTURE PERIODS

New pronouncement	Effective date	Likely impact on initial application
AASB 15: <i>Revenue from Contracts with Customers</i> and AASB 1058: <i>Income of Not-for-profit Entities</i>	1 January 2019	CAM has elected to defer adoption of AASB 15 and 1058 until the year ended 30 June 2021. The entity is yet to undertake a detailed assessment of the impact of AASB 15 and AASB 1058. It is anticipated the adoption of AASB 15 may have a material impact on the way the Museum records revenue and grants in advance. For grant agreements without sufficiently specific performance obligations, this will result in immediate income recognition under AASB 1058. Income will be deferred under AASB 15 otherwise. The potential impact of the first time adoption under this accounting treatment for the year ending 30 June 2021 may increase or decrease deferred grant funding recognised in the Statement of Financial Position and may cause a corresponding increase or decrease in grant funding revenue recognised in the Statement of Profit or Loss and Other Comprehensive Income depending on whether the enforceability and sufficiently specific criteria are satisfied.

Note 1. Summary of Significant Accounting Policies (continued)

In July 2019, the Museum entered into a lease agreement with the Foundation for the premises it operates from. The lease costs under this arrangement are approximately \$104 per annum in addition to any outgoings. This transaction meets the definition of a peppercorn lease under AASB 1058 and would be required to be recognised at fair value in the Museum's financial statements. This is because fair value of the right to use asset under the lease under normal commercial terms may be materially higher than the annual lease cost charged under the agreement. Since issuing AASB 1058, the AASB have issued an amending standard that provides temporary relief for not-for-profits in this situation. The amending standard allows not-for-profit entities to initially recognise right of use assets arising from peppercorn leases at either cost or fair value. The Museum may elect to recognise the right of use asset at cost, which may reduce the financial impact of adoption. Additional qualitative and quantitative disclosures will however be required to help users of the Museum's financial statements understand the company's dependence, nature and terms of the leasing arrangement.

AASB 16: *Leases*

1 January 2019

At 30 June 2020 the Museum had no material leasing arrangements in place. A peppercorn lease is in place with the Foundation. This lease agreement, which covers an initial term of five years, includes two five year renewal options, which, should they be exercised, may extend the terms of the lease agreement to June 2034. The lease costs under this arrangement are approximately \$104 per annum in addition to any outgoings and as such, the adoption of AASB 16 is not expected to materially impact the Museum's right of use assets and financial lease liabilities, assuming the Museum elects to apply the amending standard available to not-for-profit entities as detailed under the AASB 1058 impact assessment.

Note 2. Revenue	2020	2019
	\$	\$
(a) Revenue		
Creative Victoria Regional Partnerships Grant	110,000	110,000
Creative Victoria Interim Director Funding	6,024	18,976
Creative Victoria Full House Grant	43,856	36,144
Creative Victoria Stimulus Grant	20,016	–
Creative Victoria Roadshow Grant	18,666	–
Mt Alexander Shire Council Funding	33,580	30,580
donations and sponsorships	137,323	237,287
Print Prize donation funds*	36,000	–
Foundation contributions	11,249	38,751
membership fees	9,875	17,493
exhibition entry fees	4,100	–
fundraising events and concerts	464	3,432
gallery shop sales	6,252	12,836
other revenue	3,073	2,500
	440,478	507,999
*The Print Prize donation funds received are required to be spent on prizes for the biennial		
(b) Other revenue		
Victoria Government COVID-19 Grant	10,000	–
jobkeeper payments	18,000	–
Cashflow Boost - Stimulus	10,000	–
	38,000	–
(c) Finance income		
interest received	4,032	2,844
Total revenue and other income	482,510	510,843

Note 3. Expenses	2020	2019
	\$	\$
(a) Costs of sales		
Opening inventory	22,333	26,380
purchases	2,803	5,369
Less: closing inventory	(19,861)	(11,106)
	5,275	20,643
Installation	6,999	–
Projects	5,819	–
	12,818	–
Total costs of sales	18,093	20,643
(b) Employee benefits expense		
salaries and wages	176,295	100,572
superannuation	17,705	11,425
workcover insurance levy	1,304	1,370
staff amenities	743	318
other staff costs	13,079	5,163
Total employee benefits expense	209,126	118,848
(c) Auditor remuneration		
Remuneration to the Auditors, Andrew Frewin Stewart for: auditing or reviewing the financial report	11,000	11,875
Note 4. Cash and Cash Equivalents		
Cash at bank	550,792	549,703
BANK OVERDRAFT The company has an approved overdraft limit of \$20,000 available, which is currently not utilised.		
Note 5. Trade and Other Receivables		
Total trade and other receivables	–	32,750

Note 6. Inventory	2020	2019
	\$	\$
Stock on hand	8,634	11,106

Note 7. Property, Plant and Equipment

Plant and equipment	1,751	–
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Note 8. Trade and Other Payables

Trade payables	28,115	18,517
Grants in advance	59,334	157,879
Accrued payroll liabilities	4,772	–
BAS payable	10,619	19,062
Total trade and other payables	102,840	195,458

Note 9. Employee Entitlements

CURRENT		
Provision for annual leave	18,998	6,217
NON-CURRENT		
Provision for long service leave	3,577	3,562
Total employee entitlements	22,575	9,779

Note 10. Statement of cash flows

Reconciliation of surplus after income tax to net cash provided by operating activities		
Operating surplus	47,440	110,516
Foundation contributions classed as financing cash flows	(11,249)	(38,750)
Changes in assets and liabilities:		
(Increase)/decrease in receivables	32,750	(32,750)
(Increase)/decrease in other assets	2,472	15,274
Increase/(decrease) in payables	(92,618)	84,970
Increase/(decrease) in employee entitlements	12,796	5,717
Net cashflows provided by operating activities	(8,409)	144,977

Note 11. Director and Related Party Disclosures

The names of directors who have held office during the financial year are:

Craig Anthony Mutton

Christopher McAuliffe

Mark Sheppard

Elizabeth Tromans

Jacqueline Millner

Michael Rigg

Trevor Lloyd (Appointed November 2019)

Tiriki Onus (Appointed May 2020)

No director or related entity has entered into a material contract with the company. No director's fees have been paid as the positions are held on a voluntary basis.

Note 12. Contingent Liabilities

There were no contingent liabilities at the date of this report to affect the financial statements.

Note 13. Events After the Balance Sheet Date

Subsequent to year end, on 2 August 2020, the Victorian Government declared a State of Disaster in relation to the COVID-19 pandemic and imposed Stage 3 restrictions on regional Victoria. This requires CAM to temporarily close from 5 August 2020 at 11:59pm for a period of six weeks. Whilst it is anticipated that CAM will re-open after the six week period, there is material uncertainty that this will occur, given the complexity in forecasting the outcome of the six week, Stage 3 lockdown.

No other matters or circumstances have arisen since the end of the financial year which affected or may significantly affect the operations of the company, the results of those operations or the state of affairs of the company, in future years.

Note 14. Registered office/Principal place of business

REGISTERED OFFICE

14 Lyttleton Street

Castlemaine VIC 3450

PRINCIPAL PLACE OF BUSINESS

14 Lyttleton Street

Castlemaine VIC 3450 Members' Guarantee

Note 15. Members' Guarantee

The company is incorporated under the *Corporations Act 2001* and is a company limited by guarantee. If the company is wound up, the constitution states that each voting member is required to contribute a maximum of \$10 towards meeting any outstanding obligations of the entity.

Castlemaine Art Museum Directors' Declaration

The directors of the entity declare that, in the directors' opinion:

1. The financial statements and notes, as set out on pages 1 to 20, are in accordance with the *Australian Charities and Not for Profits Commission Act 2012* and:
 - a. comply with Australian Accounting Standards and the ACNC Regulations 2012; and
 - b. give a true and fair view of the company's financial position as at 30 June 2020 and of its performance for the year ended on that date in accordance with the accounting policies described in Note 1 to the financial statements.
2. In the directors' opinion there are reasonable grounds to believe that the company will be able to pay its debts as and when they become due and payable.

This declaration is made in accordance with a resolution of the Board of Directors.



CRAIG ANTHONY MUTTON (CHAIR)

Dated this 14 day of October 2020

Independent auditor's report to the members of Castlemaine Art Museum

Report on the audit of the financial statements

OUR OPINION

In our opinion, the financial report of Castlemaine Art Museum being a special purpose financial report, is in accordance with the *Australian Charities and Not-for-profits Commission Act 2012*, including:

- i. giving a true and fair view of the company's financial position as at 30 June 2020 and of its performance for the year ended on that date; and
- ii. complying with the accounting policies described in Note 1 of the financial report and the Australian Charities and Not-for-profits Commission Regulations 2013.

WHAT WE HAVE AUDITED

Castlemaine Art Museum's (the company) financial report comprises the:

- Statement of financial position as at 30 June 2020
- Statement of profit or loss and other comprehensive income for the year then ended
- Statement of changes in equity for the year then ended
- Statement of cash flows for the year then ended
- Notes comprising a summary of significant accounting policies and other explanatory notes
- The directors' declaration of the entity.

BASIS FOR OPINION

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the Auditor's Responsibilities for the Audit of the Financial Report section of our report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

BASIS OF ACCOUNTING AND RESTRICTION ON DISTRIBUTION

Without modifying our opinion, we draw attention to Note 1 to the financial statements, which describes the basis of accounting. The financial report has been prepared to assist Castlemaine Art Museum to meet the requirements of the *Australian Charities and Not-for-profits Commission Act 2012*. As a result, the financial report may not be suitable for another purpose.

INDEPENDENCE

In conducting our audit, we have complied with the independence requirements of the *Australian Charities and Not-for-profits Commission Act 2012*.

Independent auditor's report to the members of Castlemaine Art Museum

DIRECTORS' RESPONSIBILITY FOR THE FINANCIAL REPORT

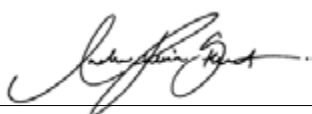
The directors of the company are responsible for the preparation of the financial report that gives a true and fair view in accordance with the accounting policies described in Note 1 of the financial report and the *Australian Charities and Not-for-profits Commission Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the company's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the company or cease operations, or have no realistic alternative but to do so.

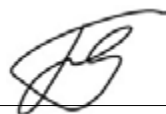
AUDITOR'S RESPONSIBILITY FOR THE AUDIT OF THE FINANCIAL REPORT

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatement can arise from fraud or error and are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of this financial report.

A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: <http://www.auasb.gov.au/home.aspx>. This description forms part of our auditor's report.



ANDREW FREWIN STEWART
61 Bull Street, Bendigo Vic 3550
Dated this 14th day of October 2020



JOSHUA GRIFFIN
Lead Auditor

Cam Guides

Judith Staudte

TRAINING COORDINATOR,
CAM GUIDES

This year began most auspiciously.

We had twelve enthusiastic trainee guides and eight experienced guides; three recent exhibitions to learn; very good visitor numbers leading to stimulating discussions while guides were on duty and in guides' own sessions.

The training program commenced with guest presenters: Jenny Long, Curator of *The Unquiet Landscape* in the Whitchell Gallery, Michael Rigg, Board member and Patron of the *Experimental Print Prize*, and CAM Director Naomi Cass. Excursions to other galleries to broaden our understanding were in the planning stages.

For CAM, trainee guides selected two works from these exhibitions to research further and develop brief presentations for fellow guides. Then Covid intervened, forcing a major change in direction for us and galleries around the world: closing our doors to the public and to our on site sessions.

Initially we had several Zoom sessions for the 60% of our guides/trainees able to participate. Two trainees led the sessions: Michele Swanborough spoke and demonstrated some of her artefacts from her time working with the Yolgnu in Arnhem Land; Chris Lloyd shared her research results on Frederick McCubbin's later years, including works held at CAM. Debra Petty, another trainee, capably organised the technology for these small group sessions.

While these sessions enabled those involved to stay connected with one another, it meant that those not participating were becoming isolated, preventing the formal training program from moving ahead. Thus our guides' subcommittee decided to suspend the sessions until we could all resume training together, ideally in CAM itself.

All guides have been encouraged to use their own technology and other resources to investigate as many areas of personal interest as possible in these on-going covid circumstances. We have circulated items of general interest via email. We are grateful for the on-going CAM series of *Reflections*, which has considerably increased our personal files and understandings of CAM works, both popular and occasionally seen.

The date for the resumption of our guiding is at yet undetermined—again a feature of most galleries here and overseas. Our subcommittee has considered potential plans which can include all guides and trainees. In the interim, we have been coming to terms with the very sad, sudden loss of our valued colleague Colleen Smith. We all mourn her passing.

We anticipate better times ahead.



Glenda Nicholls (Wadi Wadi/Yorta Yorta/Ngarrindgeri), *Throw Net*, 2013, detail, hand dyed wool carpet string, metallic thread, emu feathers and quandong seeds. Courtesy of the artist, Image: Felix Wilson. Copyright the Artist.



Installation photograph of *The Unquiet Landscape*
Image: Ian Hill.

Friends of Castlemaine Art Museum Inc.

Dr Gerard Condon AM

PRESIDENT

FOCAM had a change of committee at the 2019 AGM in November. Sue Picot resigned as President and we all thank Sue for her two-year commitment. Fortunately, Sue continues with the committee as Immediate Past President, and her sage advice is appreciated. The newly-elected committee consists of Chris Lloyd as Treasurer, Russell Annear as Secretary, Committee members Trevor Lloyd, Jenny Merkus, Jenny Taylor and Sue Cappy. Michael Rigg is the CAM Board representative, Gerard Condon is President and the Vice President position is vacant.

During the year, FOCAM donated glass racks and a trolley to the Gallery, and at the AGM, Sue Picot presented a cheque from FOCAM for \$9,500 to CAM to assist in planning for disability access. A further cheque for \$2,000 was also presented to Ms Naomi Cass, Director, CAM Renewal for use at her discretion.

FOCAM held three events before the COVID-19 lockdown in March: the annual Members' Christmas lunch at Mica Grange, and two CAM Conversations fundraising events - an excellent presentation by Jenny Long (Curator of *The Unquiet Landscape*) in January, and Rebecca Mayo (winner of the inaugural Experimental Print Prize) in February. We thank them both for exciting talks. FOCAM donated \$500 for a People's Choice Award for the Experimental Print Prize, which was won by Yoshe Gillespie.

Because of the COVID-19 crisis, we have had to cancel our CAM Conversations and other planned fundraising events for the foreseeable future, so our gallery donation this year will be more modest. However, we have many exciting talks, excursions and other events in the pipeline - including an art-themed dinner. We look forward to bringing them to you as soon as we are able. Thanks to the generosity of Sue Picot, we also have some wonderful art books which we will continue to raffle at each CAM event.

Thank you for being members and attending our functions; your generosity makes a difference to the gallery, particularly in these difficult times. As we have not been able to provide many functions this year, current subscriptions to FOCAM have been extended to the December 2020 AGM. We also sincerely thank Michael Rigg, the Board representative to FOCAM, Craig Mutton, chair and the entire CAM Board for their support, as well as Naomi Cass, Elizabeth Rettalick, Brodie Ellis, Felix Wilson, Peter Struthers and Lauren Matthews for their assistance with membership and ongoing enthusiasm over the past year.



Visitors at the Opening of *Janina Green in conversation with the Collection*, Image: Adrian Thia.

Reflections #3

Milford on Smart

In this Reflection, George Milford shares a personal reading of one of CAM's jewels, *Hide and Seek III* 1969–70, by Jeffrey Smart (1921–2013). Castlemaine holds not only this painting but also a preliminary sketch from the same year. Here, Milford reflects on how his interest in art intersected with his work.

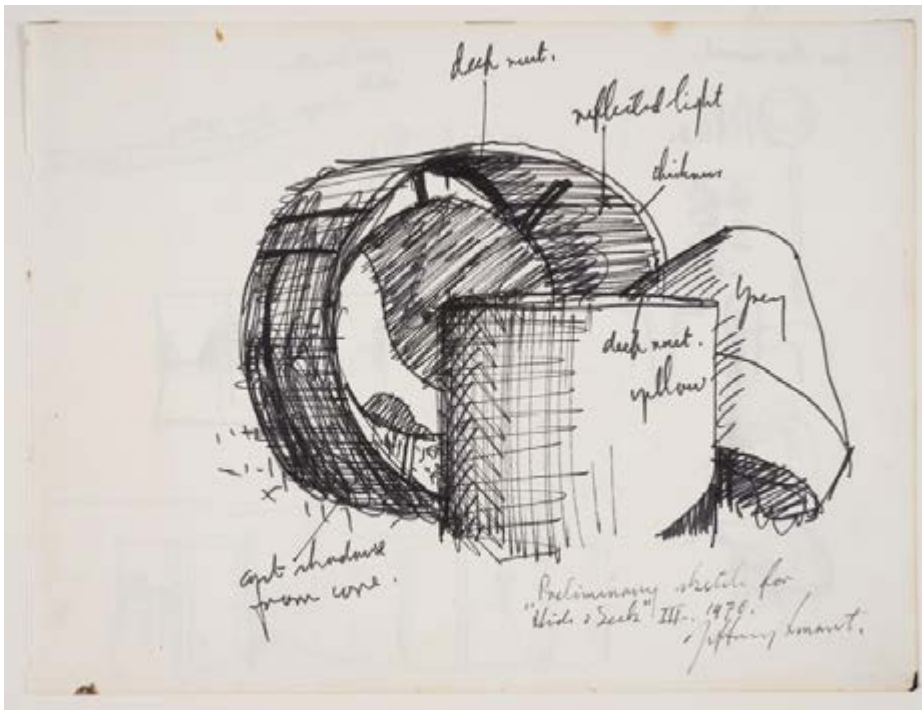


Jeffrey Smart, *Hide and Seek III*, 1969–70, oil on canvas. Collection Castlemaine Art Museum. Purchased with the assistance of the Caltex–Victorian Government Art Fund, 1979. Copyright the Estate of Jeffrey Smart.

FOR MOST OF MY WORKING LIFE, a framed reproduction of Jeffrey Smart's *Hide and Seek III* stood on my office bookshelf. There were always large pipes in the yard across from the office at the Thompson's Foundry, Castlemaine, where I worked for many years. These pipes, monumental in diameter, were occasionally set up to enable pumps to be tested in a full-size mock-up of the customer's on-site conditions. The central features of Smart's painting are huge pipe-like structures. Any Thompson's employee could relate to the scene Smart depicts.

In a letter to the museum in 1985, Jeffrey Smart wrote that he had first seen the group of big metal shapes beside a road in Northern Italy.¹ This was a road from Parma to Sabbioneta, north of Smart's home in Arezzo. *Hide and Seek* was painted when townscapes worldwide featured large, welded metal sculptures. Melbourne had a few, notably Ron Robertson-Swann's controversial *Vault* 1978.

Smart writes that he was considering painting these severe geometric shapes, and in doing so he returned to a theme he first explored in 1962, of children playing a game of hide and seek in an incongruous, imposing architectural setting. In *Hide and Seek* 1962 (Art Gallery of Western Australia), Smart depicts the terribly repetitive and boring grey concrete columns of an underground car park (at which the Prince of Wales would shudder and exclaim brutalist architecture) as the setting for his colourful depiction of childhood play.



Jeffrey Smart, *Preliminary Sketch for Hide and Seek III*, 1970, fibre-tipped pen. Collection Castlemaine Art Museum. Gift of the artist, 1983. Copyright the Estate of Jeffrey Smart.

Jeffrey Smart is renowned for painting objects commonly dismissed as ugly, such as freeways and factories.ⁱⁱ They aren't all ugly, if you look at their pure geometry. Such geometry was something to which those working at the foundry were keenly attuned. His paintings talk of the weird beauty of our surroundings.ⁱⁱⁱ

But the old pipes at the foundry had no weird beauty. They were part-rusted, unused for most of the time, inert and massive, and in some ways, menacing, with great diameters, much weight and big shadows. There is a challenge for all who work in a factory environment: the machine. Managing such machinery can take over the organisation. There is always this threat.

The shapes in Smart's painting, though colourfully coated against the elements, are set under a dark and menacing sky. By depicting children playing in this context, Smart introduces innocence and the child's acceptance of things as they are. It is the children's vitality that contrasts with the forms, background and sky. It is possible that Smart is being critical of modernist sculpture in public places. However, I see the contrast between Smart's depiction of huge inert structures and playful children as a comment on the resilience of joy and humanity amid the sometimes bleak urban landscape.

GEORGE MILFORD
February 2013/20

George Milford hardly needs introduction in Central Victoria, such is his commitment to service and the public realm. Milford is a Fellow of CPA Australia, a Trustee of CAM, and was Mount Alexander Shire's Citizen of the Year 2010. He was honoured with the Ray Tonkin Heritage Volunteer Award by the Heritage Council of Victoria for a lifetime of service to the heritage of Central Victoria.

We thank Christine Bell for her generous assistance, enabling CAM to share stories and reflections during social isolation.

- ⁱ Letter from J Smart to P Perry, 1985, in CAM files
- ⁱⁱ The Age 'Good Weekend', 7 August 1999
- ⁱⁱⁱ Desmond O'Grady, Qantas Magazine, undated article in CAM archive.

This gallery has had a wonderful Renaissance. It feels like it has emerged from the 19th century into the 21st century with a new perspective on the collection and the exhibitions. It places the Art Museum into the full context of Australian history most importantly as a part of an ancient 60,000 year civilization. As one enters, one feels welcomed by the true custodians of the land: the indigenous peoples. The exhibitions are thought-provoking and moving.

QUOTE FROM THE COMMENTS BOX

What a lovely essay. I do enjoy these 'reflections' so much. CAM is the poster girl for how to keep people engaged and involved during lockdown. You have done it better than most of the state institutions, even though they have tried really hard. Thank you! (and congratulations to all involved).

EMAIL RESPONSE TO THE REFLECTIONS SERIES

What a brilliant and evocative exhibition! The juxtaposition of artworks and text make the familiar again strange. I've seen these works before now I see them again. But differently!

QUOTE FROM THE COMMENTS BOX

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AT 30TH JUNE 2020

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We gratefully acknowledge the individuals and families who made financial contributions as part of our 2020 Annual Appeal and those who donate anonymously in the donations box and donation tap point as they enter CAM.

SIGNIFICANCE ASSESSMENT



Reflections #15

on rehousing CAM's Footwear collection

Some of us are just crazy about shoes — new shoes, old shoes, those in good order, those worn down through use and time. Quite aside from thinking of footwear as fashion items, we can see shoes as something like a short story which a skilled reader can interpret.

In this delightful reflection, CAM honorary Conservator, Deborah Peart discusses some treasures in the collection: an astonishing shell work by First Nations artists from La Perouse in NSW as well as other small treasures in the local history collection. As part of CAM's Digitisation Roadshow (supported by Creative Victoria), Peart introduces some of the issues around the care and housing of our footwear collection.

Rehousing CAM's varied footwear collection provides the opportunity to explore community connections, skilled craftsmanship and the fascinating features of worn footwear. The collection ranges from baby shoes to wedding shoes and boots and ornamental shoes from the late 19th century to more contemporary items. The collection is predominately made from leather.

The term 'leather' refers to skin products that have been fully tanned. This process chemically alters skin, producing a product made of collagen, moisture, oils and fats with improved durability and reduced potential for rot. Nevertheless, leather goods in collections are susceptible to deterioration and need to be managed. Leather, being vulnerable to temperature and relative humidity extremes, requires storage that buffers the item from the external environment. Shoes are protected in acid free tissue or calico in well ventilated archival boxes or shelving to reduce dust, desiccation, light damage and harm from mould and insect attack.

The miniature shellwork baby shoes currently exhibited in the *Unquiet Landscape* exhibition however, are constructed from an assembled cardboard substrate joined together with adhesive and fabric. Constructed by Aboriginal women from the La Perouse community NSW for the tourist market, they reflect the Victorian era taste for shell craft that was popular from the second half of the 19th century.

Their striking feature is the delicate arrangement of mollusc shells adhered to the front of each shoe while the patterned fabric and coloured sand displays handiwork and decorative use of readily accessible materials. In preparation for the exhibition the shoes were treated with a brush clean, shell repair and reattachment of detached shells with conservation grade acrylic adhesive. The shell shoes present unique conservation concerns for the longer term due to the combination of materials and delicate construction. Shells are susceptible to chemical and physical breakdown in the presence of acidic vapours. Due to their vulnerability to both physical and environmental damage the shoes will be housed in a customised archival box lined with Ethafoam® and Tyvek®.

Interestingly, two small pairs of baby shoes in the collection were worn by the Gallery's first female Director (1969-1975), Beth Sinclair.



Shell work Baby shoes, c 1950s, La Perouse NSW, Castlemaine Art Museum. Image: Deb Peart.

The moccasin style construction with visible hand stitching in tan suede, black leather and glass beads, were made by her father the water colourist RW Sturgess. These were her first baby shoes and show the impressions of her tiny feet on the soles as well as a hand stitched repair. The museum holds a delightful pair of very small child's shoes worn by Ms Nan Cherry the niece of Ms Anna Brotherton, a founder of Castlemaine Gallery and Museum. The shoes are fully lined leather with a solid leather sole and stacked heel with metal eyelets. Although displaying signs of wear, the shoes are in very good condition.

In contrast to leather items used in daily life, lubricating of leather in museum collections may be problematic. Excess lubrication can alter the natural acidity and moisture / fat equilibrium of leather resulting in hardening and mould formation. Fats and lubricants or moisture may cause corrosion of metal components such as eyelets and buckles. A turquoise-blue waxy corrosion product is often found on copper alloy rivets. The corrosion product in turn can degrade the surrounding leather. Treatments and barrier layers may be employed to prevent contamination of the leather.



Baby shoes, 1920, Castlemaine Art Museum, Gift of Beth Sinclair 1987. Image: Deb Peart.



Woman's calf length boots, 1909, Castlemaine Art Museum, Gift of Janet Goodchild-Cuffley 2013. Image: Deb Peart.

The above lace up boots with buttoning flap at the calf and hard toe cap were purchased from Buckley & Nunn Ltd Melbourne. Identified possibly as 'Russian calf lace boots 1909';ⁱ the boots feature decorative seams, a lighter shade leather lining and an unlined leather tongue. Scuff marks and abrasion areas are evident – the role of conservation is to stabilise materials, prevent further damage and to retain those aspects of an object that provide meaning and value rather than to make the object appear new.



Details of upper and sole of Woman's calf length boots, 1909, Castlemaine Art Museum, Gift of Janet Goodchild-Cuffley 2013. Image: Deb Peart.

A reader of CAM Reflections may be able to shed light on a fascinating pair of lace-up heavy woman's leather boots with unknown early provenance, found at a property in Fletcher Street Castlemaine. Featuring a heel with a bridged instep, full leather tongue and decorative punch hole work on the shaft. The chunky sole and stacked leather heel show evidence of regular wear and repairs.

To maintain a three-dimensional shape, prevent folds, creases and cracks, footwear requires internal and external support. The woman's knee-high calf leather riding boots above with eyelets and hooks require support padding to maintain their elegant shape. Well-designed housing for footwear reduces the need to handle individual pieces, minimising the opportunity for damage.ⁱⁱ In comparison to modern synthetic footwear subject to unknown inherent vice, leather shoes have displayed longevity in well managed environments.

The footwear collection has revealed fine workmanship, artistry and resourcefulness of the makers and repairers. We glean something of the lives of the wearers.

Do your shoes have a story to tell?

DEBORAH PEART

July 2020

DEBORAH PEART

Valuing the stories objects can tell about peoples' lives, Deborah Peart is committed to cultural material preservation. She has a broad background encompassing careers in secondary education, art and the travel industries, while learnings in Asian arts, anthropology, and Indigenous cultural material inform her approach. Specialising in objects with a focus on preventive conservation, Peart has a Master of Cultural Materials Conservation (University Melbourne).

Reflections: On footwear in the collection forms part of CAMs Digitisation Roadshow program.



Woman's riding boots, c late 19th century, Castlemaine Art Museum, Gift of Janet Goodchild-Cuffley 2013. Image: Deb Peart.

- ⁱ Scandrett, E 1978, *Breeches and bustles: An illustrated history of clothes worn in Australia 1788-1914*, Pioneer Design, Lilydale.
- ⁱⁱ Boston Museum of Fine Art, *Conservation in Action: Preserving Shoes and Footwear at the MFA Boston*.

My computer has been off the air since Tuesday and I have just read the Reflection for this week. You deserve congratulations for engaging these two students in looking at Ray and Judy as you have done. It is immensely rewarding to realise that the young people can appreciate the art works that are available in our own little town and can develop a critical sense of what the artist is telling us. When this sort of thing happens it is like the song that Aled Jones sings "My living has not been in vain"

EMAIL RESPONSE TO THE REFLECTIONS SERIES

Congratulations on Reflection No 10.
It brought joy to a frosty morning!

EMAIL RESPONSE TO THE REFLECTIONS SERIES

This is a marvellous read.
At this time when everything is online, it's a pleasure to read something articulated in such open-hearted, resourceful and reflective parlance. It feels uncontrived and very immediate. I've always admired how Naomi Cass writes, and it's a joy to hear her voice leap off the screen when a CAM newsletter comes in. I'm not familiar with Clarice Beckett's work (a failure on my part), but the wonderful insight given by this glimpse written by Dr Helen McDonald has whet my appetite for her work.

EMAIL RESPONSE TO THE REFLECTIONS SERIES





Christian Thompson, *Sip from the Unseen*, 2017, c-type print on Fuji Pearl Metallic Paper, Courtesy the artist and Sarah Scout Presents. Copyright the Artist.



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Thursday to Sunday
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In line with current advice from government and health authorities, Castlemaine Art Museum is now closed and will reopen on 27 November, subject to health advice.

At this time visitor numbers will be restricted. Please check our website for up to date advice or contact CAM staff on (03) 5472 2292.

CAM will close early to allow for extra cleaning in line with the COVID risk management plan. CAM will be open Thursday to Sunday, 12–4pm.

Guided tours are temporarily on hold.

If you would like to read our Covid Risk Management Plan [click here](#).

Admission to the gallery and the historical museum is free. Entry to temporary exhibitions may have an entry fee.